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such sums as sixty to two hundred and fifty thousand dollars apiece have been paid for necklets of pure oriental specimens. These gems are no doubt more sought after; now that the fashion of outlining embossed velvet stuffs with imitation seed-pearls and decorating lace in similar style is so widely used. A whimsical device in personal ornament is a cock's head in pink and white diamonds. Among the marriage gifts to Mlle. de C. at Cannes recently were diamond roses and their foliage, exquisitely designed and set, together with a chatelaine of sapphire stars.

## Notes on Dress.

ON most occasions of public display in American society one cannot fail to observe the extraordinary fashion in which those ladies endowed by recent fortune with parures of gems mass their ornaments. An elderly person wearing a gown of maize and ruby combinations appears in the quadrille at a ball with a distinguished foreigner; the waist of her toilette is completely studded, or "powdered"—to use the technical phrase in decorative art—with jewelled brooches, representing lizards, beetles, elephants, roses, snakes, mice, and birds. Around her thin neck are two or three necklaces of multicolored precious stones. As she advances and retreats in the melancholy formula prescribed for that dance of state, she glitters like a crystal chandelier or a children's birthday cake. Like the snail, she seems to carry all her wealth wherever she elects to move. The eye is dazzled, not enchanted by her vulgar display; there is no possible point of rest for it, in all this toilette, and so it turns away disgusted.

LOOK from this picture to that of such a grande dame as the Viscountess de Courval, for example, whose pearls are said to be the finest in Europe, even including those owned by sovereigns. Accompanying a simple though costly toilette of white, she wears a necklace composed of twenty-five rows of matched pearls, perfect in purity, beginning close around the throat and widening till the last chain touches the waist. In her hair is a coronet of fleurons formed of large pear-shaped pearls. Magnificent as is this array, there is nothing worn to accompany it that confuses the observer, and the pleasant impression it leaves upon the mind is consequently undisturbed.

I RECALL a toilette of that celebrated lady, so conspicuous in charming ugliness that she hesitated not to allude to herself as "le singe de la cour de Napoléon III.," which produced a similar impression. She wore an evening dress of white tulle garnished with large bunches of Parmese violets, in and out of which strayed in some mysterious way a scarf tinted like her flowers. Her sole ornament in jewels was a superb double row of ancestral emeralds around the throat and hanging to the breast. Here the jewels, while conspicuous, were allowed to reign supreme in the finished picture.

A JEWELLED belt, before alluded to in these notes, formed a portion of the court costume worn by the Empress Eugénie at a ball given at the Tuileries in 1867 to the sovereigns then visiting Paris. The low waist was ablaze with diamonds arranged in pendants like a fringe upon the bust. So abundant were her jewels that there was almost no vestige of the original material of the gown left visible above the waist, and the splendid slope of her bare shoulders displayed a quadruple row of large pearls. But the lower part of the dress was all simplicity: numberless skirts of white gauze, the last one bordered with crushed white roses that a débutante might have sported!

FELIX, who is the principal creator of Sarah Bernhardt's stage dresses, as well as those of Theo and other famous actresses, makes a specialty of long waists, slim skirts, and large trains where the only fullness is massed immediately below the back of the waist. Another invention of his is the "Countess of Paris dishabille," consisting of a skirt and bodice of white lace

studded with loops of pearl. The plaited lace falls over a white satin skirt, while a wide, stately peignoir of white crêpe with a Louis XV. plait is worn over it to complete the picturesque effect.

A NOVELTY in artistic dress is the "Jean Goujon." One of these robes, made by Felix for an artist who designs introducing it in a portrait painted for the next exhibition in Paris, has a short round skirt of brocade, the shade of gold fresh from the mint. The waist and tunic are of olive-green plush, the tunic lightly gathered below a point which is outlined with gold braid. The long square train is lined with glistening gold satin.

A CHARMING study in cut and color of mediæval dress is found in the costumes for the revival of "Romeo and Juliet" at the Court Theatre, London. That of Romeo is a short doublet of stamped plush of a deep "flamingo" red, long hose of pale red, and pointed shoes of a deeper tint of the same. Loose sleeves, large to the elbow, curve in to a round cuff. The doublet opens from the throat in a V-shape over a white shirt, and is finished by a sword-belt of pale buff leather with pouch of plush. A large white mantle with a red skull-cap set on the back of the head makes a costume vivid and beautiful, as well as agreeably varying the usual black velvet of the part as we know it best.

JULIET, in the balcony scene, appears in robes of gold and white brocade, with puffed sleeves worn under a gown of white and long-piled plush bordered and laced with gold. A cap of white and gold is lightly set upon her waving hair. The next dress is of lovely flowing silk of beryl green, the open sleeves and skirt opening over white satin worn underneath. The baldrick belt is brodered with silver, the tiny cap, like that worn in the first scene, is of pale coral red silk; the shoes are dark brown worked in silver. In the friar's cell Juliet adds to this a veil of sheer Indian muslin.

THE dress worn by Juliet in her chamber scene, after the death of Tybalt, is in general effect of pattern like the preceding one, though it falls at the back in a straight line from the shoulder. This one is of white stuff brodered and fringed with gold. Romeo's second dress is less brilliant than that in which he is first seen: gray velvet doublet and cap slashed with gray satin, with hose to match; but the third costume is even more beautiful than the first. It is made of brown cut velvet, the sleeves buttoned half way up with gold buttons, the double belt embroidered with dull gold, the Italian shirt of the earlier costumes replaced by a crossed neckerchief, the hose black, the shoes brown, and the cap of brown silk.

A GOWN recently sent out by Worth to a lady of New York is called by him the "Empire," and perfectly reproduces, with a few modifications in deference to modern prejudice, the costume seen in all the court pictures of the days of Josephine. The scant petticoat is of white satin draped with lace and clearing the slipper bow in front. The low bodice of lavender brocade opening at the breast is cut away to disappear beneath the arms and swell out again in a stately train below the waist behind. This, together with the short-waisted white satin under-bodice ungirt by any belt, is a pretty suggestion of the period it represents. To accompany it should be worn the "coiffure Empire" now much affected, an arrangement of classic bands which takes the place of the diadem so generally assumed in the time of the First Empire, worn over escaping ringlets.

THIS revival brings to mind one of Madame Junot's delightful gossip stories about the much-discussed Pauline Bonaparte, Princess Borghese, then only plain Madame Leclerc, awaiting the days of her promotion at the hands of her autocratic brother. A ball was in progress at the house of Madame Permon, and thither went all the beauty and fashion of Paris in that day. Pauline made her appearance late, after asking permission to attire herself at the house of her hostess, in order to present the freshness of her toilette unim-

paired. "Only those who knew Madame Leclerc," says Mme. Junot, "can form any idea of the impression she made on entering my mother's drawing-room. The head-dress consisted of bandelettes of a very soft kind of fur, of a tiger pattern. These bandelettes were surmounted by bunches of grapes in gold; but the hair was not dressed so high as it is now worn. She was a faithful copy of a Bacchante such as are seen in ancient statues and cameos; and, in truth, the form of Madame Leclerc's head and the classic regularity of her features emboldened her to attempt an imitation which would have been hazardous to most women. Her robe of exquisitely fine India muslin had a deep bordering of gold; the pattern was of grapes and vine-leaves. With this she wore a tunic of the purest Greek form with a bordering similar to her dress, which displayed her fine figure to admirable advantage. This tunic was confined on the shoulders by cameos of great value. The sleeves, which were very short, were lightly gathered on small bands, also fastened with cameos. Her girdle, placed below the bosom, as is seen in Greek statues, consisted of a gold band, the clasp of which was a superbly cut antique stone. She entered the drawing-room without gloves, displaying her beautiful white round arms adorned with bracelets formed of precious stones. It is impossible to describe the effect her appearance produced. Her entrance seemed absolutely to illumine the room. The gentlemen all thronged round her."

THIS state of things did not suit Madame de Contades, a rival beauty, who took an early opportunity to avenge herself. Pauline had withdrawn to a boudoir, where she reclined upon a sofa in a blaze of light from the chandelier over her head. Madame de Contades, stationing herself in the crowded doorway and calmly surveying her enemy, remarked in an audible tone to her companions, "True, she is exquisitely beautiful. But, ah! Mon Dieu, look at her ears! What a pity that such a pretty woman should be so deformed. If I were she I would have those enormous ears cut off."

"ALL eyes were now turned toward Madame Leclerc's ears," writes Madame Junot, who evidently enjoyed the situation. "The truth is that nature was in one of her capricious moods when she placed two such ears on the right and left of a charming face. They were merely pieces of thin white cartilage, almost without any curling. . . . The result of this little scene was that Pauline burst into tears, and on the plea of indisposition retired before midnight. Next morning my mother went to see her. She of course said nothing about the ears, which were then concealed in a nightcap trimmed with lace; for Madame Leclerc was in the habit of receiving visits, even the most formal ones, in bed. She took her revenge by assailing Madame de Contades, whom she certainly did not spare."

A PEEP into an up-town establishment for jewels and bric-à-brac reveals, near the entrance, a large jar of Kaga ware crowded with umbrellas destined to be unfurled by the gloved hand of Fashion at an early day, when March winds shall have stilled their blustering and April suns put forth their ardent beams. There was never such coquetry in the matter of parasols, though the paralunes recently embalmed in verse by Mr. Punch have not yet crossed the Atlantic. Black parasols are to be seen with Pompadour silk linings, and handles having a large ball of crystal or of blue china for the finial. Handles of old Dresden china, however, bid fair to be the rage next season, although miniature sword-handles, crutch-handles, and handles shaped like a champagne cork are also seen. More to my taste than any of these eccentricities are the handles of hammered silver oxidized, or those of niello-work or of Japanese inlays of different metals, which with dark blue or green silk coverings are always neat and elegant, especially for the umbrella used in town. In the country freer license in such decoration is allowable, and an umbrella of checked blue and white gingham with a blue china handle is dainty for morning use. Cretonne and Pompadour sateen coverings for large parasols are picturesque for lawn parties and for mornings spent in watching a match at tennis.

C. C. H.